

Voices of Palestinian Resistance: A Postcolonial Reading of Adania Shibli's *Minor Detail* and Isabella Hammad's *Enter Ghost*

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ABSTRACT:

Resistance is a key tenet within the framework of postcolonial literature, particularly in the context of the Palestinian-Zionist (Israeli) conflict. Resistance literature challenges oppression and injustice, highlighting the voices of marginalized populations and exposing their struggles for liberation and identity. It turns the literature into a tool for decolonization and reclamation of identity and history. Palestinian writers use personal experiences and historical events to construct narratives that challenge the dominant structures of colonial powers. This issue has been examined from different perspectives within literature. However, studying Adania Shibli's novel *Minor Detail* (2020) and Isabella Hammad's novel *Enter Ghost* (2023) as voices of resistance has not been done in light of postcolonial theory. Thus, the current study explores this gap by examining the selected novels that become voices of resistance against the colonial powers and narratives. Frantz Fanon's *The Wretched of the Earth* (1963) is utilized to examine the anti-colonial narratives in the selected texts through Fanon's Decolonization concept, exploring how the characters resist and challenge colonial discourses and oppressive forces. Through this analysis, the study illustrates how both Shibli and Hammad effectively use their texts to be powerful voices of resistance, highlighting the resilience of the Palestinian society. It concludes that the two selected novels depict the harsh realities of Israeli colonialism, as well as highlight the ongoing resilience and resistance of the Palestinian people through the characters of the Palestinian Researcher in *Minor Detail* and Sonia and Mariam in *Enter Ghost*.

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Introduction:

Resistance literature plays a significant role in confronting oppression and reclaiming marginalized voices. It refers to literary works that seek to challenge and reject hegemonic institutions, and systems, as well as techniques and actions of domination. In his essay "The Right to Resist" (2011) Robert J.C.Young describes resistance literature as "transtemporal," distinguishing it from conventional forms of political and military resistance that confront power. He contends that resistance literature "will necessarily tend to be ideological or counter-hegemonic rather than a form of everyday political intervention" (Young, 2011, p. 43). He highlights the role of literature as a site of ideological struggle rather than direct political action. Usha Bande, in her preface to *Writing Resistance* (2006), shows that the concept of resistance is "shaped by the contemporary discourses of postcolonialism, poststructuralism, postmodernism and even postfeminism, and in turn resistance shapes the social order by its non-confrontational, non-violent action. In time, it becomes the dreaded "weapon of the weak"" (Bande, 2006, p. xiii). Bande underscores the evolution and significance of resistance in contemporary discourse. She asserts that resistance is frequently subtle, resisting power structures through non-confrontational and non-violent methods rather than overt or violent acts.

Barbara Harlow, an ardent supporter of the Palestinian cause, has introduced the topics of human rights and Postcolonialism into academic settings through her research on African, Arab, and Latin American literature. Harlow's book *Resistance Literature* (1987) is a foundational work that explores how literature has been used as a tool for political and social resistance, especially in colonial and postcolonial contexts. Harlow introduces and defines the idea of 'Palestinian Literature' and explores the various viewpoints of different writers on the term 'resistance' in her book. She examines the literature that emerges from resistance as "an arena of struggle" (Harlow, 1987, p.2) where resistance strengthens its weapons via language and literature. Literature can serve as a battleground for political conflicts and it can enact and mobilize resistance. She writes:

Palestinian literature, like the literatures of other cultures marginalized within the dominant version of world history, by virtue of its current historical situation and determination, is liable to uncritical consideration and identification, fated either to rejection or admission for the very fact of being Palestinian. (Harlow, 1987, p.67)

However, Palestinian writers consistently grapple with ongoing political challenges and these writers typically express the personal and political experiences they have had throughout their lives. Since 1948, Palestinian writing has often been seen as the prototype of resistance

literature. In his article “Resistance Literature: A Study of Oppression and Resistance in the Select Fiction of Ghassan Kanafani and Jabra Ibrahim Jabra” (2015), Mohammad Afsan defines resistance literature as:

A form of literary writing that presents the colonial situation. It resists against the colonial system and ideology of the imperialist forces exploiting the defenseless indigenous population. It condemns the inhuman colonial policies and practices which the colonizing power uses to oppress the colonized. (Afsan, 2015, p.186)

Moreover, the subjugation, oppression, and repression of a specific population during the rule of colonialism led to the emergence of resistance. The Palestinian resistance movement has consistently altered its history in response to the numerous periods of colonial control and political crises, spanning from the Ottoman era to the Israeli occupation. In his (2011) book *Popular Resistance in Palestine: a History of Hope and Empowerment*, Mazin B. Qumsiyeh provides a concise account of the origins and progression of the Palestinian resistance movement from the time of Ottoman authority to the present. As a result, the widespread resistance grew stronger in the areas that were under occupation following the start of the first Intifada in 1987. Qumsiyeh asserts that the popular resistance in Palestine began and also “developed indigenously, organically, naturally, and beautifully” (Qumsiyeh, 2011, p. 1).

Like Isabella Hammad and Adania Shibli, several writers and authors, including Kanafani, Darwish, Khalifeh, Abulhawa etc, made an effort to depict the actual events occurring in Palestine. These writers attempt to contemplate the suffering caused by occupation and its impact on the Palestinian people. These authors want to depict the challenges that Palestinians encounter in their homeland, including their hardships and the psychological distress caused by their displacement to other countries. Arab authors, particularly those from Palestine, have reached a point in which they are driven to express their resistance to the occupation of Palestine through their literary works. They emphasized the ideas of history, nationalism, and the significance of literature in the fight for freedom.

Thus, resistance, as a vital topic within literary studies, has received much academic focus, highlighting the complex nature of contemporary challenges against oppression and domination and giving a voice to the voiceless and marginalized communities. For this reason, resistance still needs to be studied by researchers to give crucial insights into the contemporary ongoing struggles for freedom and equality. However, previous studies have ignored to examine Adania Shibli's *Minor Detail* (2020) and Isabella Hammad's *Enter Ghost* (2023) as voices of resistance, especially in light of Frantz Fanon's decolonization as anti-colonial narratives and powers utilizing *The Wretched Of The Earth* (1963). The current study explores the anti-colonial narratives and powers presented in the selected texts, analyzing how the characters resist and challenge colonial discourses and oppressive forces.

Discussion

Modes of Resistance in Shibli's *Minor Detail*

In Shibli's *Minor Detail*, resistance is intricately interwoven within the narrative, depicting the repressive frameworks of colonialism and the Palestinian struggle under occupation. The novel critiques power, domination, and the lasting impacts of colonization on the Palestinian population. It depicts resistance in subtle yet powerful manners, especially via the Palestinian woman who, in the second part of the novel, starts on a quest to uncover the truth about the

1949 rape and death of a Palestinian girl by Israeli forces. The Palestinian researcher's revelation of the truth regarding the rape of the Bedouin girl might be seen as an act of resistance in the face of the oppressive forces of colonial power that aim to hide this evidence. However, Shibli's text skillfully becomes a voice of resistance by delving into the harrowing experience of a Bedouin girl and the relentless pursuit of truth by a Palestinian researcher. Frantz Fanon in *The Wretched of the Earth* (1963), asserts that decolonization through literature can serve as anti-colonial narratives and powers, reclaiming the dignity, voice, and freedom of the colonized. According to him, the native "turns himself into an awakener of the people; hence comes a fighting literature, a revolutionary literature, and a national literature" (Fanon, 1963, p. 223).

However, the Palestinian researcher's task to voice her opinions has been unattainable due to the event of the rape incident coinciding with her birth as Shibli says "It happened on a morning that would coincide, exactly twenty-five years later, with the morning I was born" (Shibli, 2020, p.51). The Palestinian researcher's constant desire to work and seek truth, despite the impossibility of the task, is a powerful symbol of anti-colonial powers. Her pursuit of recovering the forgotten story of the Palestinian girl attacks the colonial authority's control over historical events and collective memory, highlighting the significance of Palestinian narratives, despite their erasure or marginalization. Edward Said in his *Culture and Imperialism* (1993) argues that "stories ... become the method colonized people use to assert their own identity and the existence of their own history" (Said, 1993, p.xii).

In the second half of the novel, the author illustrates how Palestinians deal with and resist the consequences of occupation by persisting in their everyday routines. The Palestinian researcher asserts that "we are living under occupation here. Gunshots and military vehicle sirens, and sometimes the sound of helicopters, warplanes, and shelling, the subsequent wail of ambulances" (Shibli, 2020, p. 47). This exemplifies the enduring nature of daily life under occupation, symbolizing the unwavering resilience of the Palestinian people. Through a Fanonian perspective of decolonization, this quote explores how Palestinians resist the psychological and physical harm of occupation. He explains that "the settler's world is a hostile world, which spurns the native" (Fanon, 1963, p.52). The Palestinian researcher emphasizes the cruel impact of the occupation and the Palestinians' resistance to maintaining their humanity in response to the Israeli threat.

Moreover, the Palestinian researcher's assertion that "we have on this earth what makes life worth living" (Shibli, 2020, p.49) exemplifies an anti-colonial narrative. Colonialism aims to deprive the colonized of their dignity, history, and a sense of worth, presenting them as inferior 'the other'. However, this quote can be considered as a rejection of these colonial narratives which goes in line with Fanon's notion of decolonization as a process of reclaiming self-worth, land, and dignity (Fanon, 1963, p.44). He says "Decolonization unifies that people by the radical decision to remove from it its heterogeneity, and by unifying it on a national, sometimes a racial, basis" (Fanon, 1963, p.46). Shibli highlights the inherent worth of Palestinian life, land, and identity, resisting the Israeli colonial narratives that aim to degrade and eliminate colonized people.

Fanon highlights the significance of decolonization, including its most violent or desperate manifestations, as a means for the colonized to reclaim freedom and affirm their dignity in the face of the colonizers. Shibli shows in her novel that the presence of the three young men who have barricaded themselves in the building is a form of resistance to the colonial powers "it

was going to bomb one of the neighbouring buildings where three young men had barricaded themselves” (Shibli,2020, p.48). The act of barricading might be seen as an act of resisting or defying power, though it is ultimately destroyed by the superior force of the Israeli military. The army's announcement of the bombing can be interpreted as an intentional attempt to undermine and crush this resistance, reinforcing its own power and controlling the story of the struggle. The young men's decision to barricade themselves emphasizes their refusal to submit, which goes in line with Fanon's notion of “revealing and dismantling colonialist power in all its forms” (Ashcroft et al., 2000, p. 56).

Besides, the Palestinian researcher's resilience in the face of pain and loss of identity is obvious, particularly in the second part of the novel. She suffers constant fear and anxiety due to the occupation, checkpoints, and barriers. Crossing borders is considered a crime by the occupier, intensifying their struggle “I do believe that jumping over borders is fully justifiable in a situation like this” (Shibli,2020, p.48). The expression “jumping over borders” can serve as a symbol of resistance against colonial powers and the reclaiming of personal autonomy. It represents a challenge to the imposed limits set by the colonizer and asserts the Palestinian identity and independence. In addition, it signifies a resistance against the lasting impacts of colonialism and the ongoing hostilities between Israeli military forces and the Palestinian community. The novel's significant resistance occurs when the Palestinian woman moves through checkpoints and negotiates Israeli bureaucratic obstacles. These obstacles symbolize the occupation's complete domination over Palestinian mobility and identity, aimed at separating and restricting Palestinian existence. Despite these obstacles, the woman continues searching for truth, resisting the technologies of control and surveillance that aim to confine her to certain areas and restrict her ability to access information. Fanon says “the native who decides to put the program into practice, and to become its moving force, is ready for violence at all times”(Fanon,1963, p.37). So, the Palestinian researcher's jumping over borders symbolizes a resistance against the strict restrictions established by colonial powers.

Furthermore, the invocation of collective humanity and shared identity, exemplified by the phrase “we are all brothers and sisters (Shibli,2020, p.53)”, serves as a means of resisting the colonial narratives of dividing and conquering. This quote implies a unified resistance to the colonial attempts to impose division. It highlights the resilience and unity of Palestinian identity and solidarity, emphasizing that despite efforts to divide them, the Palestinian people continue to share a common experience and remain resilient in their resistance. According to Fanon “colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content...it turns to the past of the oppressed people, and distorts, disfigures, and destroys it” (Fanon,1963, p.210). This corresponds with the quote's emphasis on resistance to colonial strategies that aim to separate people, underscoring the value of unity and shared identity in resisting the power of colonialism. The Israeli occupation aims to “distort, disfigure, and destroy” Palestinian identity and culture, regarding them as inherent threats to its settler-colonial agenda. The occupation employs displacement, violence, and repression to eliminate Palestinian voices and destroy their historical presence in the land they occupy. Fanon's decolonization challenges this narrative of elimination, affirming the existence and resilience of Palestinian culture within the framework of oppression.

Additionally, Shibli emphasizes the impact of American support for Israel in maintaining the occupation of Palestinian lands and how this support has led to the suppression of Palestinian autonomy. In the novel, the author's resistance and critique highlight the Palestinian struggle in the context of U.S. support for Israeli occupation. The U.S. support of Israel can be

interpreted as an expansion of its imperialistic impact, reinforcing Israel's control and marginalizing the Palestinian people. American military assistance and political support serve as instruments of neocolonialism, enabling the continuation of the Israeli occupation. Fanon's assertion that "The United States of America became a monster, in which the taints, the sickness, and the inhumanity of Europe have grown to appalling dimensions" (Fanon, 1963, p.313) provides a sharp criticism of the imperialist and colonial powers that shaped Europe as well as America. This critique is essential for examining present issues including systemic racism, global inequality, and the enduring effects of colonialism.

Said also explains in *The Question of Palestine* (1979) this fact by saying "it was obvious that Israel could not fight a war without direct U.S. support" (Said, 1979, p.200). He emphasizes the geopolitical reality of Israel's dependence on the United States for economic, military, and political support. The significance of America's participation in supporting Israel's occupation of the Palestinian territory cannot be disregarded. Despite widespread worldwide criticism of Israel's activities, the U.S. consistently supports the Israeli government by providing military assistance and diplomatic protection. Shibli says "the label explains that this is an example of a US-made submachine gun, developed in 1918 by John T. Thompson, thus the name Tommy" (Shibli, 2020, p.65). The assistance has thwarted the Palestinian people's right to self-determination and has played a role in perpetuating the ongoing conflict. This assistance enhances the false claim that Israel is protecting itself while disregarding its serious impact on the lives of Palestinians (Badareen and Abu Eisheh, 2023). The novel highlights that the Bedouin Girl is killed by the Israeli colonizers with a US-made submachine gun.

Moreover, Fanon argues that the colonizer's domination is never absolute, as the colonized continue to find means no matter how minor to confirm their existence and resist the legitimacy of colonial occupation. Fanon explains that "the colonized peoples fling themselves with whatever arms they have against the impregnable citadel of colonialism" (Fanon, 1963, p.79). In the novel, the dog and the insect act as metaphors for the Palestinian people's ongoing resistance against occupation and their efforts to restore their land, identity, and history.

Shibli demonstrates how the continuous barking of the dog serves as a form of rebellion against the domination of the colonizers and functions as a reminder that the lands rightfully belong to the Palestinian people. The "dog's frantic barking" (Shibli, 2020, p.51), the dog met the Israeli officer "at the gate, howling frantically in his direction" (Shibli, 2020, p.39), and "the dog strained against him" (Shibli, 2020, p.43) can be read as images of Palestinian resistance. The dog in the novel functions as a form of resistance to the criminal behavior that the animal witnesses. It symbolizes the ongoing existence of aggression, the impossibility of moving on from previous experiences, and the psychological consequences of living under a repressive regime. The resolute rejection of the dog symbolizes broader Palestinian resistance to Israeli occupation, showing a natural reluctance to accept the brutality, cruelty, and dehumanization that follows the soldiers' presence. This goes in line with Kunert-Graf that the use of animal images "is superficially sympathetic to victims, moralizing the unjustness of their suffering, but this same trope unselfconsciously exemplifies the dehumanizing logic of persecution" (Kunert-Graf, 2018, p.2). The dog observes the atrocities committed by the soldiers during the four-day narrative. So, the dog's barking represents a metaphor of resistance against the Israeli soldiers' dehumanization activities against Palestinians.

Similarly, the insect's rebellion against the Israeli officer's power can be interpreted as a symbol of the colonized people's subtle, yet persistent resistance against colonial oppression.

As described in the novel, “he jumped around different parts of the room, crushing several small insects that were crawling on the floor..... a little insect advanced towards the edge of the room and slipped through a crack between the floor and the wall” (Shibli,2020, p. 19). The insect's defiance of human control exemplifies the persistent resistance, demonstrating how even minor actions can undermine and disturb the colonizer's hegemony and power. Shibli utilizes the employment of the minor and unnoticeable creature to highlight the unsettled presence of the colonizer on colonized territory, as well as the ongoing, “silent resistance of the colonized” (Silmi, 2023, p. 75). This little unseen creature transforms into a ghost that torments the officer.

Shibli's recurrent utilization of the phrase “Man, not the tank, shall prevail” (Shibli,2020, p.30, 71, 73, 79) profoundly symbolizes the ongoing conflict between the Palestinians and the Israelis. This slogan is ironic because, at the end of the novel, it becomes evident that the gunshots have won and the tanks have prevailed. It presents a strong rejection to the dominant influence of military forces in postcolonial conflicts. The Jacobin writes “Shibli's phrase is a device of mockery rather than humanist commitment”(Abu-Manneh, 2022). Shibli discussed how colonial narratives dehumanize the colonized, nevertheless, the resilient human spirit persists despite the overwhelming military power.

Analyzing Shibli's *Minor Detail* through the lens of Fanon's notion of decolonization aims to highlight the significance of employing literature as a tool for resistance and as anti-colonial narratives and powers. Fanon's *The Wretched of the Earth* explores the dehumanizing effects of colonialism and the importance of reclaiming freedom and identity through resistance. The novel does not portray explicit violent resistance but rather shows alternate methods of resistance. The investigation conducted by the Palestinian woman, the novel itself, and the acts of resistance by non-human characters together resist the colonial authority's attempts to eliminate, dehumanize, and dominate Palestinians. Through these acts of resistance, Shibli's novel explores an effective vehicle for recovering identity, agency, and history in the face of overwhelming oppressive power. Her portrayal of the repressed Bedouin girl and the protagonist's journey across a colonized territory emphasizes the ongoing quest for freedom and the significance of narrative, and daily acts of resistance against colonial oppression.

Resistance and Resilience of Palestinians in Hammad's *Enter Ghost*

Palestinian writers employed literature as a method of resisting the prevailing colonial discourse and reshaping their sense of self and national history. Actively involved in the process of decolonization, they are reclaiming their languages, cultural history, and autonomy through their literary works. Frantz Fanon in *The Wretched of the Earth*, shows the significance of combat literature as a way of decolonization (Fanon,1963, p.240). He explores how literature can function as an expression of resistance against colonialism, allowing marginalized people to express their identity and autonomy. In Hammad's *Enter Ghost*, the staging of Shakespeare's *Hamlet* in the West Bank represents an act of resistance. Haneen tells Sonia that “Mariam is putting on a production of *Hamlet* in the West Bank” (Hammad, 2023, p.13). This act exemplifies Fanon's notion of combat literature as a way of decolonization. Thus, literature becomes a means to resist cultural hegemony and assert Palestinian identity.

Hammad mentions in her (2023) article “The Revolutionary Power of Palestinian Theater” that during the First Intifada, “*Hamlet* was on the list of books banned in the West Bank because certain lines in the “To be or not to be” speech—including “to take arms against a sea

of troubles / And by opposing end them”—were considered an incitement to violence” (Hammad, 2023, par.29). The banning of *Hamlet* in the West Bank indicates the colonial power’s fear of resistance, where even literary texts are policed to prevent revolutionary consciousness. In the novel, *Hamlet* once again returns to the West Bank. Mariam asks Wael to read the “To be or not to be” speech:

Wael: (*Clears his throat.*) Ah – akun am la akun? Thalika huwa as su’al.

(*Shall I be or not be? That is the question.*)

A-min al-anbali lin-nafsi an yasbira-l-mar’u ‘ala maqaali’i ad-dahr al-la’eem wa sihaamihi

(*Whether it is nobler of the soul that a man should suffer the slings of outrageous fortune and her arrows*)

Am yush-hira as-silaah ‘ala bahr min al-humum

(*Or to draw weapons against a sea of troubles*)

Wa-bisaddiha yunheeha? Namuut . . . nanam . . .

(*And by opposing them end them. We die . . . we sleep.*) (Hammad, 2023, pp. 59-60)

The return of *Hamlet* to the West Bank, after its prior suppression, embodies the resilience of Palestinian resistance, where art and literature become instruments of decolonial struggle. This goes in line with Fanon's belief in the revolutionary role of literature as a vital tool in the decolonization process. He writes “This may be properly called a literature of combat, in the sense that it calls on the whole people to fight for their existence as a nation. It is a literature of combat, because it molds the national consciousness” (Fanon, 1963, p.240). So, the rebirth of *Hamlet* in the West Bank represents as anti-colonial powers. Through the staging of the play, the characters assert an arena for creative and political expression, directly challenging the mechanisms of occupation.

However, the characters, by employing art and performance, resist the Zionist colonization's attempts to control their cultural narrative and history. Sonia's return to Palestine and her participation in the play symbolizes the reclamation of agency. Her internal conflict represents the conflict between personal and collective identity, an aspect of combat literature that attempts to resist colonial oppression. Mariam engages with Wael in a dialogue regarding the analysis of *Hamlet* and its significance within their own cultural and political context. Mariam speaks with Wael “you mean Hamlet is a martyr like a Palestinian martyr” (Hammad, 2023, p.58). The play's themes of revenge, justice, and power profoundly resonate within the Palestinian context, as the characters struggle with their feelings of dispossession. The reinterpretation of *Hamlet* within the framework of Palestine illustrates the similarities between Hamlet's quest for justice and the Palestinians' ongoing resistance to Israeli colonization. This cultural recontextualization serves to reclaim narrative agency, resisting the colonial system that aims to diminish or eliminate Palestinian voices. They recontextualize Shakespeare's tragic hero within the framework of Palestinian resistance. Fanon's decolonization interprets this as an example of how colonized people reinterpret cultural texts to express their own struggles, turning European literary traditions into weapons of resistance (Fanon, 1963). The martyr in a colonial struggle is not simply a passive victim but an active agent in the fight for liberation. Through the reclamation of their voice and their production of cultural aspects, Palestinians resist the erasure of their identity and assert their position within the global political arena. Resistance thus emerges as a vital instrument in the larger struggle for freedom and equality.

Moreover, in a conversation with Mariam, George proposes that Queen Gertrude symbolizes Palestine “I think she *does* symbolise Palestine” and she “is raped by Claudius” (Hammad, 2023, p.59), suggesting that her abuse by Claudius signifies the looting and betrayal of the land:

GEORGE: Gertude is, you know, the land who gets *manhoobi*.

MARIAM: Looted.

GEORGE: Like Palestine does and, like Palestine, part of her accepts that, part of her betrays the old king, forgets what it used to be like, forgets her loyalty. Like those traitors on the inside, and those people who sold land to the Jews and, you know, those kinds of people, this betrayal is also the story of Palestine. It's not just we have been oppressed; it's also we have betrayed ourselves, our brothers. (Hammad, 2023, p.59)

This analysis suggests an intricate narrative of subjugation and personal betrayal within the history of Palestine. George characterizes Gertrude, the queen in *Hamlet*, as a metaphor for Palestine. Gertrude is depicted as a land looted, similar to how Palestine has been invaded and occupied, illustrating the physical and cultural dispossession experienced by Palestine under Zionist colonialism. The reference to betrayal, both internal and external, is significant, as George underscores how certain Palestinians, such as those who sold land to Jewish settlers, participated in the fragmentation of the Palestinian cause. Fanon highlights that decolonization via literature gives colonized people a voice that resists dehumanization and oppression.

Sonia disputes George's view, asserting that Gertrude should be regarded as a theatrical figure rather than a representation of Palestine as she says “Gertrude stands for Gertrude. She's a character”(Hammad, 2023, p.59). She questions the accuracy and legitimacy of the rape metaphor by stating “What? Gertrude doesn't get raped” (Hammad, 2023, p.59). Mariam thinks that although the term “rape” may be too extreme, the concept of usurpation is applicable in this context. She says “maybe rape is too far. But remember *ightisab* means rape but it also means *usurping*. Like, *yaghtasib al-ard*. So in that way_” (Hammad, 2023, p.59). She emphasizes the ambiguous nature of the Arabic term “*ightisab al-ard*”, which reinforces George's metaphor distinctly. This narrative reflects Fanon's notion that “at the very core of the oppressing nation voices are raised, and listened to, which draw attention to the gravity of the situation”(Fanon, 1963, p.12). Hammad utilizes Shakespeare's play *Hamlet* as a reference for the broader dramatic events between Israel and Palestine, and as a metaphor for the diverse personal fluctuations in the lives of the players in Mariam's play.

Besides, Sonia clarifies that during Jad's discussion with Teta, she explicitly expressed her desire “I do not want to live in it. So what. This is my house. Why should I leave it” (Hammad, 2023, p.32). Teta's steadfast decision to remain in her home, despite the prevailing demand to leave, can be interpreted as a deliberate act of resistance against the colonizers who are seeking to remove her. Her narrative affirms her autonomy and confronts the colonial power that might be pressing for her removal. The novel also emphasizes the resilience of the Palestinian family. Sonia points out that, “Unlike most of their neighbours, who left hours if not days ago, my grandparents have decided to stay in the house. They have had a rare premonition that if they leave they will not be able to come back” (Hammad, 2023, p.123). The choice to remain and oppose, even in the face of potential harm, demonstrates a sense of autonomy. The grandparents' choice to remain in their residence is a deliberate act of resistance against the

colonizers who are seeking to remove them. This goes in line with Fanon's notion that “for a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity” (Fanon, 1963, p.44). The house signifies more than a mere physical space; it embodies belonging, resistance, and the refusal of displacement.

Hammad mentions in the novel that “every family has a Nakba story” (Hammad, 2023, p. 116). Through the retelling of “Nakba ”stories, “nineteen forty-eight” (Hammad, 2023, p. 145), Palestinians actively challenge the prevailing versions that aim to marginalize their lived realities. These narratives function as strong weapons against erasure, providing a counter-narrative to colonial discourse and creating a sense of belonging among Palestinians. The characters' engagement with their history is an act of resistance and self-affirmation, fighting the erasure of their history and confirming their existence in the cultural and political world. Fanon writes “the colonized man who writes for his people ought to use the past with the intention of opening the future, as an invitation to action and a basis for hope” (Fanon, 1963, p.232). By narrating these historical events, Hammad's characters resist colonial narratives that attempt to suppress Palestinian identity. History serves as both an act of resistance and a source of hope, confirming that the past is not only a site of loss but also a basis for future endeavors.

The depiction of Sonia's grandfather “has been keeping vigil by the door, holding an old pistol” (Hammad, 2023, p.123) symbolizes an act of resistance against ongoing colonial subjugation. This aligns with Fanon's notion that the colonized see liberation can be achieved only through force as he states “What in fact constitutes this violence? As we have seen, the colonized masses intuitively believe that their liberation must be achieved and can only be achieved by force” (Fanon, 1963, p. 33) . Sonia's grandfather, by holding an "old pistol", emphasizes the historical significance of Palestinian resistance, indicating a long-standing, generational fight against colonial power and subjugation.

Also, Sonia's father Nasir pays a visit to Haifa, the place where his ancestors lived, and watches the present inhabitants as he tells his daughter Sonia “I went to the house. I went to see who was living there..... It was a Jewish guy, with his family. He didn't like that we were there” (Hammad, 2023, p.142). The Jewish guy's unease regarding their presence indicates a conflict for control over their land. Sonia's father establishes his identity by making a visit to his ancestral house and revealing his origins to the Jewish resident. Sonia tells her father “You're like a ghost to him We haunt them. They want to kill us but we will not die” (Hammad, 2023, p.142). The statement “You're like a ghost to him” symbolizes the ongoing presence of Palestinians in the minds of their oppressors, haunting them despite efforts to eliminate their existence. Palestinians, like ghosts, embody a historical fact that the colonizers want to deny but cannot escape. Fanon writes:

Decolonization is the meeting of two forces, opposed to each other by their very nature, which in fact owe their originality to that sort of sub stantification which results from and is nourished by the situation in the colonies. Their first encounter was marked by violence and their existence together—that is to say the exploitation of the native by the settler—was carried on by dint of a great array of bayonets and cannons. (Fanon, 1963, p.36)

Fanon sees decolonization as a way for the colonized to reclaim freedom and identity. The colonizers' desire to "kill" the colonized represents their attempt to maintain power, but the determination to "not die" embodies the resilience and resistance inherent in the decolonization process. The narrative "We haunt them" represents a mode of resistance against efforts to reduce or eliminate their historical existence. Nasir's saying "we will not die" emphasizes the resilience of Palestinian culture, resistance, and identity in the face of extermination efforts.

Hammad shows how the killing of "Two Israeli guards were killed outside Al-Aqsa Mosque" by "Three Palestinians from inside" (Hammad, 2023, p.104) represents an act of violent resistance. Al-Aqsa Mosque is one of Islam's holiest sites and a powerful symbol of Palestinian resistance against Israeli occupation. The colonizer regards such action as terrorism, but the colonized regard them as an act of liberation. This goes in line with Fanon's notion of decolonization that is inherently a violent action because colonialism itself is an institution based on systemic violence. Fanon sees this act as a declaration of dignity by the colonized, reclaiming self-worth against a system that strives to obliterate their identity and heritage. He writes "At the level of individuals, violence is a cleansing force. It frees the native from his inferiority complex and from his despair and inaction; it makes him fearless and restores his self-respect" (Fanon, 1963, p. 94). Hammad's narrative highlights Palestinian resistance as a direct confrontation to Israeli oppression, emphasizing acts of defiance and the struggle for liberation.

Furthermore, in her (2024) article "From Keffiyeh to the Olive Trees: Echoes of Resistance and Symbolism in Palestine's Persistent Struggle", Hajra Aslam states that the olive trees and keffiyeh represent the signs of Palestinian resistance against colonial oppression (Aslam, 2024, par.3). In chapter 8, Hammad uses the "kuffiyehs" and "Olive trees" (Hammad, 2023, p.95) as typical symbols of Palestinian resistance and resilience. The "kuffiyeh", a traditional headscarf of Palestinian origin, has been historically linked to resistance, particularly during the First and Second Intifadas. It symbolizes the Palestinians identity and a rejection of colonial power and narrative. Similarly, the "olive tree" carries deep cultural and political significance. It symbolizes Palestinian rootedness, historical continuity, and resilience against colonial dispossession.

In chapter 13, Mariam informs Sonia of her desire to establish a cultural organization that is "country-wide, for all Palestinians, everywhere. They've stopped us having political unity but we can put money into building cultural unity, of a kind" (Hammad, 2023, p.145). Mariam wants to create unified and collaborative manifestations of Palestinian identity and resistance to occupation through cultural productions, particularly theater. In *The Wretched of the Earth*, Fanon emphasizes the role of culture in anti-colonial struggles, arguing that unifying and reclaiming cultural identity is essential for decolonization. He states "National culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence" (Fanon, 1963, p.233). Mariam's vision for a cultural organization embodies an alternative form of resistance, where cultural preservation becomes a tool to resist colonial narrative and maintain Palestinian identity.

Mariam expresses her desire for the inclusion of a representative from Gaza in the play when she says "I wish we'd had someone from Gaza in the play" (Hammad, 2023, p.206). Mariam's narrative might also be interpreted as a means of resisting the colonial discourse that

marginalizes the voices of Gazans. The yearning for “someone from Gaza” in the play highlights a desire for representation. Gaza, as a symbol of Palestinian agony and resilience, represents a crucial part of the Palestinian story. The absence of a Gazan character signifies the broader historical marginalization of Palestinian voices in global narratives. In addition, the novel highlights Wael Hejazi's exceptional musical abilities through his song “My Heart is from Palestine” (Hammad, 2023, p.83) serves as a means of resisting prevailing discourses that may attempt to diminish the Palestinian identity. He is described by Sonia as “He was not a living fida'i facing death, but rather like one already dead, a fida'i of the imagination, idealised, glorified, untouched by mortal fear because he had already been immortalized into a symbol”(Hammad, 2023, p.100). Also, Sonia shows at the end of the novel how “The patch of separation wall behind the set is adorned with a huge mural of Marwan Barghouti waving his chains” (Hammad, 2023, p.209). The reference to Marwan Barghouti becomes a symbol of resistance and resilience of Palestinians. Barghouti “remains a threat to the Israeli state because of his commitment to a unified Palestinian resistance. Graffiti of Barghouti covers the border walls that surround Gaza”(Cumiskey, 2024,par.16). These narratives represent a powerful declaration of identity and resilience, reflecting the enduring spirit of the Palestinian people under subjugation. According to Fanon:

We must also notice in this ripening process the role played by the history of the resistance at the time of the conquest. The great figures of the colonized people are always those who led the national resistance to invasion.....This is proof that the people are getting ready to begin to go forward again, to put an end to the static period begun by colonization, and to make history. (Fanon, 1963, p.69)

Hammad's *Enter Ghost* corresponds with Fanon's notion of decolonization by turning storytelling into a method of resistance. The novel demonstrates the crucial role of resistance and resilience in the Palestinian struggle against colonial subjugation. It shows how literature, can function as an effective weapon for liberation in the face of ongoing colonization. The Israeli colonization symbolizes the widespread systems of colonial power, while the cultural and personal acts of rebellion by the characters serve as proof of resistance. The characters' active involvement in the theater activity and their intellectual arguments on politics contribute to a mode of resistance that confronts and challenges the repressive systems of colonial powers and narratives.

Conclusion

Shibli's *Minor Detail* becomes a voice of resistance through the intertwined stories of the Bedouin girl and the Palestinian researcher. The novel highlights how the pursuit of truth and the preservation of identity serve as acts of resistance against colonial oppression. The Palestinian researcher's relentless quest to uncover the truth about the Bedouin girl's tragic fate symbolizes a broader struggle against the erasure of Palestinian history and identity. Her struggle for truth, despite the colonial powers like surveillance, barriers, and violence, reflects Fanon's revolutionary literature—a reclaiming of dignity, history, and identity. Likewise, the subtle symbols of resistance, such as the barking dog and the insect, challenge the colonizers' narratives and powers. The novel emphasizes the unity and resilience of the Palestinian people, challenging the divisions imposed by colonial powers. It underscores the enduring spirit of resistance in the face of overwhelming military power. It also explores the significance of literature as a tool for decolonization, exposing colonial violence and asserting the right to existence.

Furthermore, Hammad's *Enter Ghost* reflects voices the Palestinian spirit of resilience and resistance via Fanon's notion of decolonization. It shows the resistance and resilience against colonial narratives and powers. The novel transforms narrative and art into effective instruments of cultural and political resistance by the reinterpretation of Shakespeare's *Hamlet* in the context of the Palestinian struggle. The characters' resistance, whether it's by reclaiming ancestral homes, producing art, or asserting their identity in the face of colonial powers, reveals the strong spirit of Palestinian resistance. The novel not only challenges the dominant colonial narratives but also affirms the resilience of Palestinian identity and culture by integrating art, politics, and personal narratives.

أصوات المقاومة الفلسطينية: قراءة ما بعد استعمارية لرواية عدنية شبلي "تفصيل ثانوي" ورواية إيزابيلا حماد "ادخل ايها الشبح"

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ملخص البحث:

تعد المقاومة مبدأً أساسياً في إطار أدب ما بعد الاستعمار، وخاصة في سياق الصراع الفلسطيني-الصهيوني (الإسرائيلي). يتحدى أدب المقاومة القمع والظلم، ويسلط الضوء على أصوات السكان المهمشين ويكشف عن نضالهم من أجل التحرر والهوية. فهو يحول الأدب إلى أداة لإنهاء الاستعمار واستعادة الهوية والتاريخ. يستخدم الكتاب الفلسطينيون التجارب الشخصية والأحداث التاريخية لبناء سرديات مناهضة لأنظمة القوى الاستعمارية المهيمنة. وقد تم دراسة هذه القضية من وجهات نظر مختلفة في الأدب. ومع ذلك، فإن دراسة رواية عدنية شبلي "تفصيل ثانوي" (2020) ورواية إيزابيلا حماد "ادخل ايها الشبح" (2023) كأصوات للمقاومة لم تتم دراستهما في ضوء نظرية ما بعد الاستعمارية. وبالتالي، فإن الدراسة الحالية تستكشف هذه الفجوة من خلال دراسة الروايات المختارة التي أصبحت أصواتاً للمقاومة ضد القوى والسرديات الاستعمارية. تم استخدام كتاب فرانز فانون "معذبو الأرض" (1963) لدراسة السرديات المناهضة للاستعمار في النصوص المختارة من خلال مفهوم فانون لإنهاء الاستعمار، واستكشف كيفية مقاومة وتحدي الشخصيات للخطابات الاستعمارية والقوى القمعية. ومن خلال هذا التحليل، توضح الدراسة كيف يستخدم كل من شبلي وحماد نصوصهما بشكل فعال ليكونا أصواتاً قوية للمقاومة، وتسليط الضوء على صمود المجتمع الفلسطيني. وتخلص إلى أن الروايتين المختارتين تصوران الواقع القاسي للاستعمار الإسرائيلي، كما تسلطان الضوء على صمود الشعب الفلسطيني ومقاومته المستمرة من خلال شخصيات (الباحثة الفلسطينية) في "تفصيل ثانوي" و(سونيا) و(مريم) في "ادخل ايها الشبح".